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A few November winds and all is changed! We have the bare trees, with their network of branches, and we may look for the ideal snow scene, that which is so dangerous for young painters and poets to venture into. Many imagine that snow scenes are easy to paint—a fatal mistake! Even if they mean copying, the best effects in good pictures are likely to be sacrificed. The only way to learn to appreciate these effects is to study them from nature. It is often practicable to stay in comfortable quarters and secure a fine snow scene from a window—some of the familiar surroundings of a country house, perhaps, such as Whittier describes in his "Snow-bound," or a bit of shore with its whitened waters.

The best time to work is when the sky is still thick with the gray tone peculiar to the snowstorm. Then we do not get all dazzling white, but a great deal of neutral, that reveals to better advantage the light that we do wish to utilize. Some suggestion of one or more warm-colored features will give a pleasing contrast; let it be something to represent life, if it can be skilfully and consistently introduced. A happy contrast is not like a discord that mars harmony, it is a strong passage that forms a part of it.

General principles must be mastered by study, and the application of them depends upon earnest, devoted work. H. C. GASKIN.

PAINTING WILD FLOWERS.

III.

NOVEMBER winds will soon have dispersed all our wild flowers save those that belong to the sunny South. There, many families are represented by species much grander than those of the North, but they call for the same general treatment. Some flowers that we cultivate in the North may be found in the South in wild profusion taking care of themselves. It is thus with the brilliant scarlet salvia that is seen in Northern parks and gardens late in the fall.

The local color of the salvia cannot be too intense. It wants the finest vermillion, with as much rose madder as can be added without producing crimson—scarlet vermillion will bear more and make a more brilliant color than any of the others. Brown madder and Vandyck brown are needed in shadows. The gray tints must be well recognized, not only that crudeness may be avoided, but that the local color may appear the stronger. Blue black, Naples yellow and white, for oils, and the same, without white, for water-colors, will come harmoniously into the red wherever these tints occur. They must not take up enough of the red to become purple. If they ever do, a stronger yellow and a little cobalt may be added. In water-colors the local color may be preceded by a wash of brilliant yellow. This should not extend into the grays or the shadows, but it will greatly enhance the effect of the red.

In the October number directions were given for painting golden-rods and asters. Some of these may be found below the frost line very late. Among the latter the *Aster concolor*, *A. grandiflorus* and *A. virgatus* are the most conspicuous.

The flora of the torrid zone is not so well known as that of the north temperate, but the latter is sufficiently extensive to suggest treatment applicable to any flowers that are likely to be accessible.

Strictly tropical or sub-tropical are the beautiful palms. They belong to flowering shrubs or trees, but for ornamental purposes we value most their far-famed green leaves. These may be very effectively arranged

for the decoration of screens and panels. Dwarf palmettos may be painted entire, either with a distant glimpse of scenery or with some vague suggestion of the deep olive shade that receding ones naturally produce. A large proportion of the principal leaves should be in shadow, so that the strong greens and high lights that are brought out may be the more effective. The deep warm shades should be laid in first with Vandyck brown, raw Sienna and ivory black; then, the graceful waving leaves that are to be most prominent want Antwerp blue and Indian yellow, with zinobor green and zinc yellow on the strongly lighted parts. With oils, the background and all should be carried along at once, that the outlines may be free from hardness. The oldest leaves will always be sere and call for the Siennas and ochres. The bluish gray tints that come in to relieve



the lights and cool the edges of the shadows may be made as for flowers and used very freely.

The smaller palm-leaves may be painted in a sketchy way on panels, but anything like a large study wants vigorous treatment and strong general effect.

In the North our wild flowers disappear for several months, but those that start out first in the South and steal a march upon spring will be taken up in good time—before the more numerous early flowers come trooping in to claim our notice.

H. C. G.

(To be continued.)

HAMERTON remarks that an imitation is rarely superior to the thing imitated, but that it really is in the case of painted tapestry, certainly a higher kind of art than that which is woven.

China Painting.

THE USE OF GOLD AND OTHER METALS.

I.

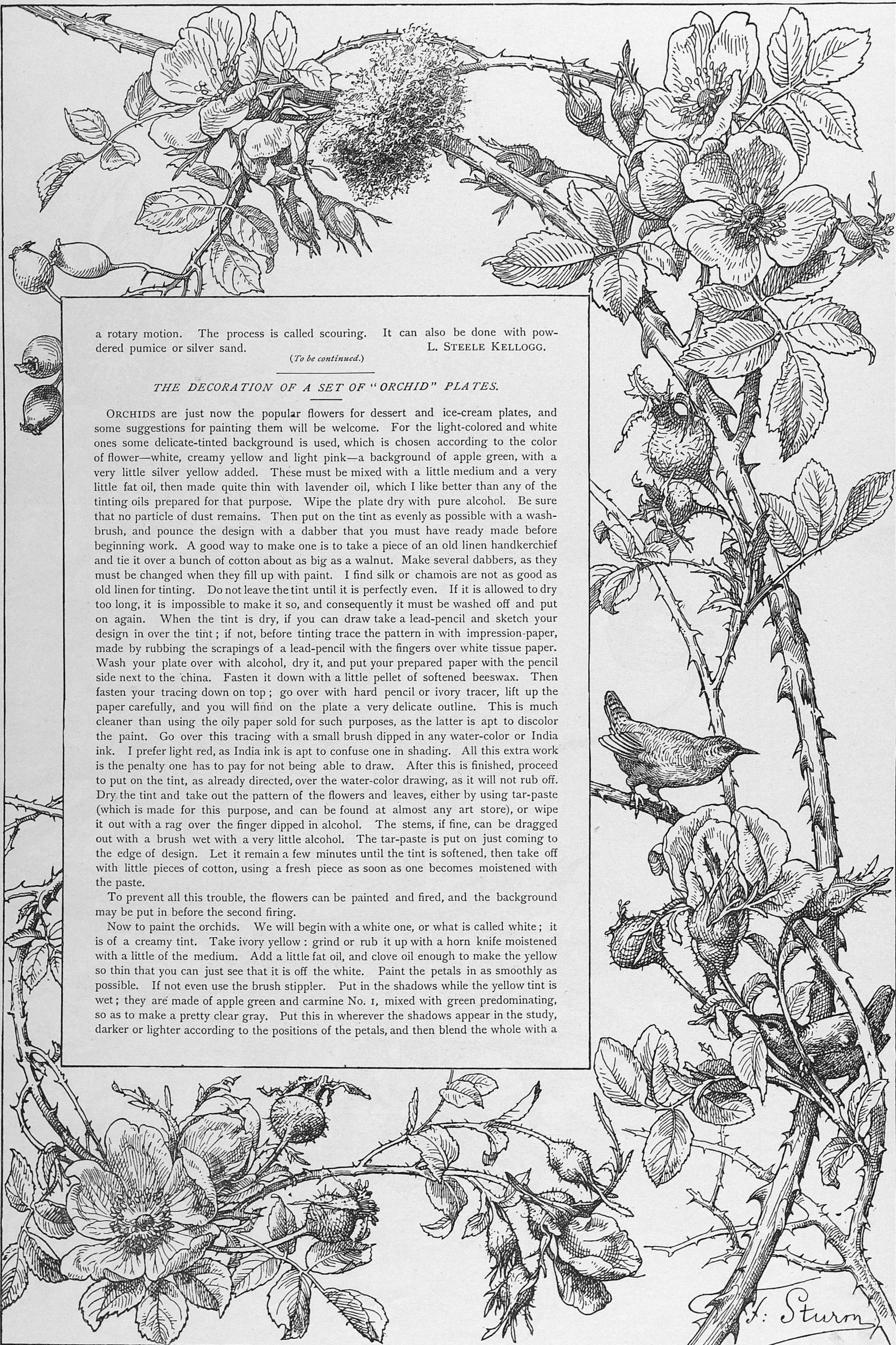
WHEN china painting for amateurs was first introduced into this country, the application of gold was reserved for the professional decorator who fired the china. More than ordinary skill seemed to be required for banding and for conventionalized borders; but now the facilities for using gold are such that the veriest novice can use it as readily as color.

Gold for decorating china can be made in the studio, or it can be bought already prepared. Mrs. Frackleton, in "Tried by Fire," gives explicit directions for reducing the "strip gold" to powder; but as this process would be extravagant for amateurs, they would do better in buying such prepared gold as is advertised in *The Art Amateur* by several reputable firms.

In using any preparation of gold, it is important to observe the utmost cleanliness. Not only this, but brushes, palette, knife and muller should be reserved solely for this use. A steel palette knife should never be used with gold or any color prepared from gold; in place of it should be a knife of ivory, bone, or horn. The prepared gold rubbed up on the palette with thick oil and turpentine, just as color is mixed, is ready for use. Rub carefully together with alcohol what is not used, and leave it on one corner of the palette, and turn a plate over it to protect it from dust. Keep a large-mouthed bottle of alcohol to wash your brushes in temporarily, but do not attempt to clean them as you do your color brushes. If they are stiff when you wish to use them again, standing them a few moments in the alcohol bottle will soften them. When gold accumulates at the bottom of the bottle, pour off nearly all the alcohol, stir the sediment thoroughly, and turn it out on a saucer. The liquid will soon evaporate, leaving the gold to be rubbed up again with oil and turpentine.

The glass of turpentine also, into which the brush is dipped, should be used for that alone, for some particles will necessarily drop from the brush as it is remoistened, just as with the color brush, and these particles are too costly to be lost. It is well to label both alcohol and turpentine—"for gold," to avoid mistakes. Gold, whether in a powder or a thick paste, requires rubbing up on the palette with thick oil and turpentine; as the turpentine evaporates, it will require frequent remixing. The brush also needs to be frequently dipped in turpentine to keep the hairs open and pliable.

The gold should be laid upon the ware in a smooth and even coating, not too thick, lest it scale off in firing, and not too thin, lest the ware be exposed. Experience in this is really the only safe and sure guide. If you spoil a dish, you will understand how and why you have failed, and avoid a repetition of the error. If too thin a coat has been used, do not be afraid to repaint and refire, but too heavy a coat is beyond repair. The first time you do your own firing, you may be surprised to find that the gold comes from the kiln a dull yellow color; but it only requires scouring or burnishing to give the lustre you expected to see. If you send the pieces to be fired, the decorator will do this for you, using for the purpose a matting brush or silver sand, or burnishers. The matting brush, made of spun glass, is used like a muller, with considerable force, and with



a rotary motion. The process is called scouring. It can also be done with powdered pumice or silver sand.

L. STEELE KELLOGG.

(To be continued.)

THE DECORATION OF A SET OF "ORCHID" PLATES.

ORCHIDS are just now the popular flowers for dessert and ice-cream plates, and some suggestions for painting them will be welcome. For the light-colored and white ones some delicate-tinted background is used, which is chosen according to the color of flower—white, creamy yellow and light pink—a background of apple green, with a very little silver yellow added. These must be mixed with a little medium and a very little fat oil, then made quite thin with lavender oil, which I like better than any of the tinting oils prepared for that purpose. Wipe the plate dry with pure alcohol. Be sure that no particle of dust remains. Then put on the tint as evenly as possible with a wash-brush, and pounce the design with a dabber that you must have ready made before beginning work. A good way to make one is to take a piece of an old linen handkerchief and tie it over a bunch of cotton about as big as a walnut. Make several dabbers, as they must be changed when they fill up with paint. I find silk or chamois are not as good as old linen for tinting. Do not leave the tint until it is perfectly even. If it is allowed to dry too long, it is impossible to make it so, and consequently it must be washed off and put on again. When the tint is dry, if you can draw take a lead-pencil and sketch your design in over the tint; if not, before tinting trace the pattern in with impression-paper, made by rubbing the scrapings of a lead-pencil with the fingers over white tissue paper. Wash your plate over with alcohol, dry it, and put your prepared paper with the pencil side next to the china. Fasten it down with a little pellet of softened beeswax. Then fasten your tracing down on top; go over with hard pencil or ivory tracer, lift up the paper carefully, and you will find on the plate a very delicate outline. This is much cleaner than using the oily paper sold for such purposes, as the latter is apt to discolor the paint. Go over this tracing with a small brush dipped in any water-color or India ink. I prefer light red, as India ink is apt to confuse one in shading. All this extra work is the penalty one has to pay for not being able to draw. After this is finished, proceed to put on the tint, as already directed, over the water-color drawing, as it will not rub off. Dry the tint and take out the pattern of the flowers and leaves, either by using tar-paste (which is made for this purpose, and can be found at almost any art store), or wipe it out with a rag over the finger dipped in alcohol. The stems, if fine, can be dragged out with a brush wet with a very little alcohol. The tar-paste is put on just coming to the edge of design. Let it remain a few minutes until the tint is softened, then take off with little pieces of cotton, using a fresh piece as soon as one becomes moistened with the paste.

To prevent all this trouble, the flowers can be painted and fired, and the background may be put in before the second firing.

Now to paint the orchids. We will begin with a white one, or what is called white; it is of a creamy tint. Take ivory yellow: grind or rub it up with a horn knife moistened with a little of the medium. Add a little fat oil, and clove oil enough to make the yellow so thin that you can just see that it is off the white. Paint the petals in as smoothly as possible. If not even use the brush stippler. Put in the shadows while the yellow tint is wet; they are made of apple green and carmine No. 1, mixed with green predominating, so as to make a pretty clear gray. Put this in wherever the shadows appear in the study, darker or lighter according to the positions of the petals, and then blend the whole with a

H. Sturton





DAHLIAS. PEN-DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT OF THE DESIGN IN OIL AND WATER COLOURS, SEE PAGE 143.)

stippler. The green leaves are painted in the same manner. A pretty light green is made of grass green No. 5, with a little silver yellow added. Put this on evenly, stipple, and shade while wet either with brown green No. 6 mixed with ivory yellow, or black green No. 7 mixed with yellow ochre. Greens can be varied to suit one's taste in as many shades as with water-colors.

Some exquisitely-painted orchid-plates, on sale at Tiffany's and at Bedell's, are outlined very delicately with some warm color, not used very thick, such as violet of iron or brown No. 4 mixed with red brown. The high lights are effective put on with German relief white. If this is too thick to flow well from the brush, moisten with the medium, and put it on with single strokes, leaving it slightly raised. Avoid touching afterward or trying to smooth it. If it is not sufficiently even at first, take it off with a knife and try again. A needle scratcher is also an important tool to use in removing dust, but it should never be attempted until the painting is perfectly dry. If the shadows are not dark enough in the leaves and flowers, you can go over them before the firing by using a very little medium and fat oil, care being taken never to make more than one stroke of the brush in the same place, otherwise the under color will pull up, and an ugly spot of white will appear. In case of such an accident, leave the spot until it is dry, as it will certainly get larger if you touch it while it is moist. To avoid this danger, and to make handsomer china, re-touch after the first firing, and fire a second time. Should you do this, do not put on relief white until the second painting, as it will not stand two trips to the kiln very well. Be sure to use the Dresden raised white, as it never spreads in the firing.

All painting, when ready to be sent to the kiln, should be perfectly free from any gloss. If the surface has a shiny appearance, it is proof that too much fat or other oils have been used, and in dark shades the colors will blister or craze. In all painting, except where relief colors are used, an even surface should be made by gently scraping all projecting touches with a sharp knife made to erase with the sharp point, and the rounding blade to scrape with. This must be done only when the work is perfectly dry, which can be hastened by holding the plate over a spirit-lamp. All dust can be removed with the knife by scraping also.

If you follow closely these directions, and paint on each plate a different kind of orchid, you will have—should you do a dozen of them—something that will add much to the beauty of your home; and, if you do not care to keep them, you will have no difficulty in finding some one less skilful and industrious willing to pay a good price for them. ISABEL E. SMITH.

THE orchid given in our first plate (one of the *Dendrobiums*) is both showy and delicate. As it is almost pure white, a delicate background is necessary, and

pearl gray is suggested for the tint. Erase the background for the design. Shade the petals very delicately with a gray made by mixing brown No. 108 and Victoria blue. Most of the blues and browns, mixed, will produce a pretty shade of gray. The petals may also be outlined with the same gray as for shading, but the outline must be very delicate, the object being to make the flowers stand out, and yet not give the peculiar hard effect most outlining does. The petals are tipped with a delicate rose color, as is also the under side of the middle petal in the side view of the flower, and there is an irregular splash of deep wine-color, verging on the purple, in the centre of the lower petal. Either deep purple or ruby red will give the required tint. The stems and leaves should be washed in a very light shade of green. Keep the under side of the leaves light; shade the leaves and stems with a mixture of grass green and very little black. The bud is tinted a delicate green up near the stem and rose color at the tip. A very little white might be used effectively in this design, for instance, in the side view of the flower, where the petals curl over, and in the other flowers on the broad petals, to give them a crinkled look. But it must be used sparingly, as it is apt to blister; in fact, it usually does, and should never be used except for the highest lights. One of the chief charms of this orchid is the *crêpy* texture of the three broader petals. The only way to obtain this is by keeping the shadows delicate and transparent, and the high lights disposed as indicated in the drawing. S. J. KNIGHT.

THE panel design of milk-weed pods is treated as follows: For the pods use apple green and brown green, adding yellow for the lighter portions and shading with brown green. Add a few touches of brown along the back of the larger pods. For the seeds use sepia shading with dark brown. For the down on the seeds leave the white of the china, shading with gray No. 2. The lining of the pod, where it shows along the edge, is also white. For the background use red brown, blue green, or blue gray clouded with gold. A companion panel of thistle-down will be furnished later. The design may also be used to decorate a lamp, vase, or other forms, by slightly varying the arrangement.

THE following directions should be followed in painting the fish-plate given this month—the tenth of the set: Use for the rocks gray and brown mixed, and shade with gray; for the heavy weed, carmine No. 1, and shade with the same color; for the fine weed, brown 108; eggs, yellow ochre, and shade with brown. For the backs of the fish use emerald green, with brown green for the shadows and a little black for the darkest parts; for the under surface delicate pink, and for the sides, fins and tail yellow ochre shaded with black. The sides should be silvery. The sandy effect of the foreground can be obtained by using yellow ochre shaded; the stones with gray and brown 108.

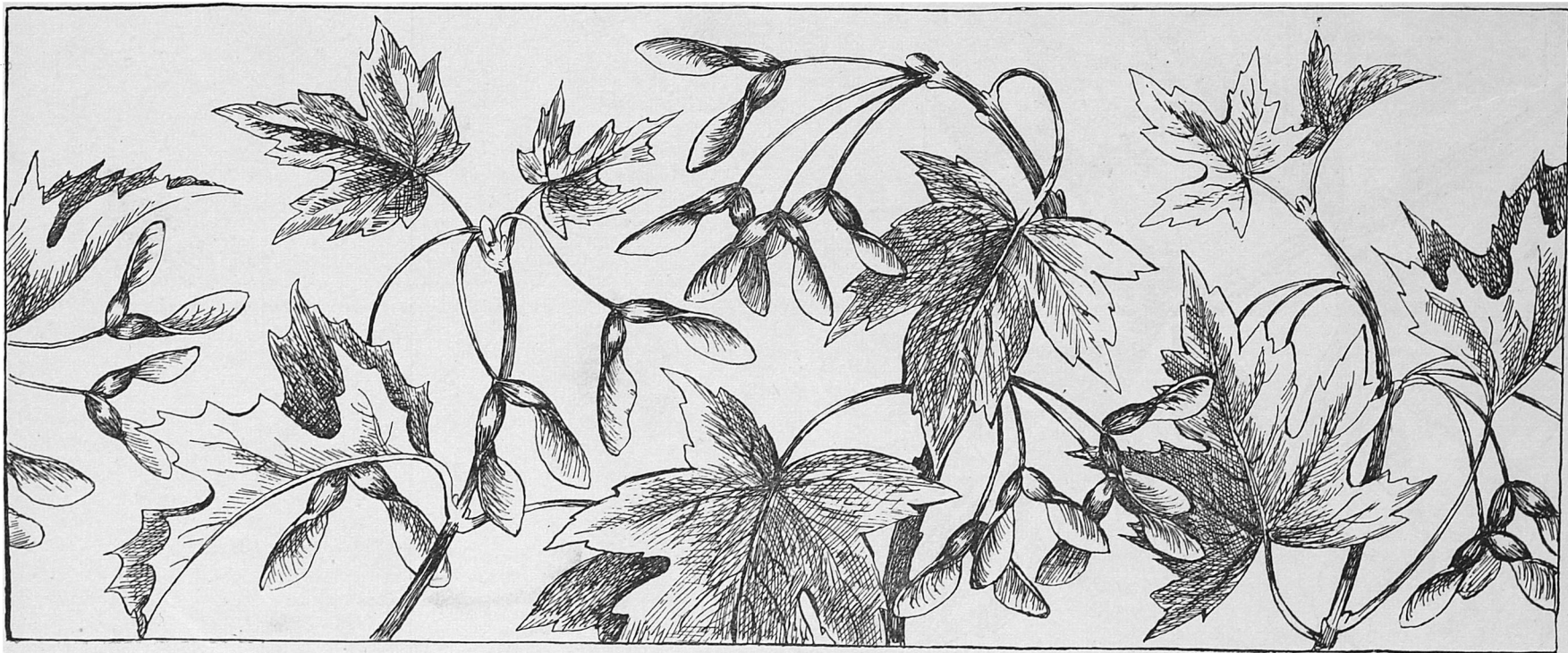
The snail shell is gray shaded with blue and gray mixed. The body is brown. For the water-lines use blue green.

THE SYRUP-JUG DECORATION.

IN selecting the china for the syrup-jug, any shaped small pitcher which may be fancied would do, and after the painting is finished and fired the metal top can be fitted on. Or, if a regular syrup-jug is used, the lid must be taken off before firing, as the heat of the oven will melt it. The background may be tinted or not, as may be preferred. Either a delicate green or a light buff would be suitable. After washing the china with spirits of turpentine—and this, by the way, should always be done—prepare the background, using for a light green Lacroix apple green; for a buff, *café-au-lait* of the same make. My experience as a teacher and decorator leads me to recommend the simplest palette and the fewest mediums with which one can manage. My great stand-bys in mediums are alcohol and oil of lavender, and once in a great while, as in preparing the china for drawing the design, a little turpentine; but, as a rule, I do not like it; it is apt to be greasy, besides soon destroying the brushes. Prepare the desired tint by mixing the color with lavender oil till it flows freely from the brush. I do not advocate the use of fat oil in background tinting, unless the colors have been kept some time, and have dried in the tubes, in which case they must be rubbed down again with a little fat oil (*essence de graisse*). Otherwise I have found that the use of it leaves the background so sticky that every particle of dust or lint adheres to it, besides making the tint more difficult to manage. To be sure, the dust, if there is any, will also settle upon the color when oil of lavender is used, but, being less sticky, it is more easily removed.

Put the tint on as quickly and evenly as possible with a broad, flat brush; allow it to settle for a few moments, then smooth with chamois-skin pads which should be prepared beforehand. Rub the chamois well between the hands, to soften and get the dressing out before using. A piece the size of a saucer is usually large enough. Place a wad of soft cotton in the centre and tie up. This, I think, is the simplest and best pad made, though many prefer soft silk or old linen; but the chamois-skin, to me, has been the most satisfactory. Begin blending on the edge, trying it, as it were, at first. If too much of the tint comes off on the chamois, wait a few moments longer, then try again. You will find some colors much more difficult to manage than others, and to get a smooth, even tint in any requires practice.

Supposing the tint to be on, draw the design, piecing it beneath the handle—that is, starting on either side of it, not in the middle. If the background is of green, remove it in the winged fruit and stems (one need not take out the leaves, as they are to be nearly of the same color); if of *café-au-lait*, remove in the entire design.



MAPLE LEAVES AND FRUIT. DECORATION FOR A SYRUP-JUG. BY S. J. KNIGHT.

For a novice in china decorating, I should advise having the pitcher fired at this stage of the proceedings. A delicate background, especially on a rounded surface, is so easily rubbed off and soiled, and, once injured, unless you can alter the design and adapt it to cover the blemish and still be graceful, is very unsatisfactory. Rather than have a soiled or poor background, it would be much better not to attempt any at all, as the design given is very effective upon white china.

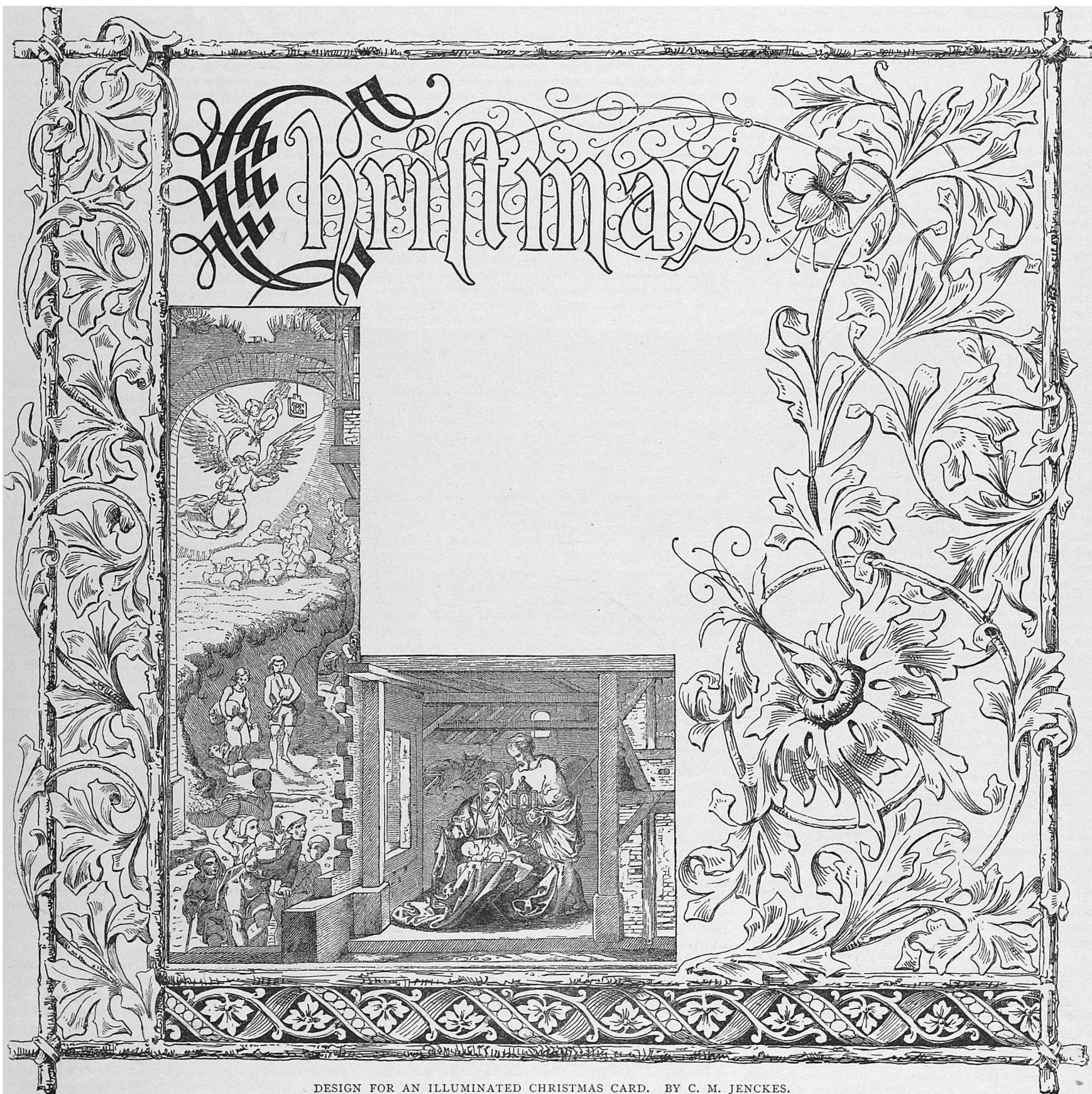
The seeds should be a very thin wash of yellow brown; the stems and leaves grass green, except where the under sides of the leaves show, there use apple green.

green and a very little red brown. If this design has been worked upon the white china, it adds much to its showiness to put in fine gold lines, as in crackle ware, as a sort of background for the design. S. J. KNIGHT.

AN ILLUMINATED CHRISTMAS CARD.

THE border in our design for a Christmas card may be colored as follows in water-colors: Let the centre of the large flower in the lower right-hand corner be in rose madder, the lights to be obtained by mixing white and a little Naples yellow with the rose madder. The

may be colored vermillion in the light and rose madder on the reverse. The leaves may be in emerald green, the stem of the vine in pale blue; the black background to be left. The central design of the Nativity is to be colored naturalistically, using delicate and rather broken tints. The space in the centre is left for date, name or other appropriate inscription. The ground may be gold and the word "Christmas" crimson, or the ground may be left the natural color of the card, which should be of a warm tint. In the latter case, the word—excepting the initial, which may be black or red—may be in gold. The border of the card is designed by



DESIGN FOR AN ILLUMINATED CHRISTMAS CARD. BY C. M. JENCKES.

It will be found that the under sides of most leaves are either a lighter green than the upper side, or they have a reddish, sometimes a brown hue. The little buds at the base of the leaf-stems should also be green. In the smaller, more delicate leaves at the top of the stems, a little mixing yellow should be used with the grass green, and the shading should be very delicate. It is a good rule to have the lower part of your design heavier than the upper. Work in a little carnation No. 1 in the seeds, over the yellow brown, and shade both stems and seeds with deep red brown, leaving very little of the first washes of color showing. Shade the leaves with brown

rest of the flower is to be in the latter tint, the upturned ends of the petals tinged with emerald green, and the shading done with a grayish tone composed of emerald green and rose madder. The dark markings may be given with brown madder. The other flower may be in cobalt blue toned with the light orange tint used in the large one. The leaves may be done in a grayish green made of Hooker's green No. 2 and a little rose madder, the darks to be nearly pure rose madder, and the tips put in with emerald green used solidly. The stems should be of a yellowish green. The lettering may be gilded. The ribbon in the dark border at the bottom

C. F. Jenckes. The representation of the Nativity (which may be omitted without interfering with the rest of the composition) is adapted from an old German engraving.

We hope that our design may help to revive an interest in the beautiful art of illuminating, which at one time seemed destined to make great progress in this country. Should we receive proper encouragement, we would willingly print a series of practical illustrated articles on the subject. We shall be happy to hear from any of our readers who may be interested in the art, and to take into consideration their views on the subject.